Menon K K

रूपभेद

roop-bheda 1956

sketch club
department of fine arts
sir j. j. school of art, bombay

roop-bheda

1956

department of fine arts

sir J. J. school of art bombay

contents

- *Editorial—Dean's message—Goodwishes of Heads of the Departments—Buddha's Blessing—The first painter—Whistler.*
- THE CREATIVE PROCESS

  Exaltation of Spirit—*E. Pascual S.J.*—Nothing exists without faith—*S. B. Palsikar*—Abstract art—*M. V. Nagaraj Rao*—Design—*Merelle Thimmayya*—From Da Vinci to Picasso.
- THE TIMES CHANGE

  Generations of Painting students—*R. D. Dhopeshwarkar*—Art education as it should be—*P. A. Dhond*—When I was a student—*B. N. Sukhadwala*—The acceptance of new ideas—*B. D. Shirgaonkar.*
- DIFFERENT PERSPECTIVES

  A painter as I think of him—*S. N. Satoor*—A disciplined approach to art *K. K. Menon*—They should play even though they are painters—*V. B. Parab*—The riddle of modern art—*Chhaya Dixit*—Every teacher says something different—*S. Vishwanath.*
- POEMS

  A journey of seven thousand years—*B. Sadwelkar*—Two poems—*Perin Khambatta.*
- CARICATURE

  The 'T' Square—*Surti.*
- SKETCH CLUB

  A Retrospect: 1955-56
- OUR PAINTING DEPARTMENT

  The achievements of students in art and other fields—A short survey
- HINDI SECTION

sketch club

managing committee

President:	Shri R. D. Dhopeshwarkar
Vice-Chairman:	Ku. Z. Bhatri
Hon. Treasurer:	Shri V. B. Parab
Gen. Secretary:	„ V. P. Chadda
Jt. Secretary:	Ku. Nutan Bala
Members:	Shri M. Topa
	Ku. Sanzgiri S.
	Shri K. K. Menon
	„ Paul Jimmy
	„ Parera
	„ Raj Rawal

Drawing by Menon

a disciplined approach to ART

The urge to create something new encourages students to distort figures and forms. They fail to understand that controlled and studied distortion of forms gives aesthetic pleasure. Without this control a picture is barren and devoid of art.

Aspiring to become a poet is only possible after mastering the grammar of a language. Only then would it be a medium, whereby the poet could express his experiences. Because what an artist or a poet expresses in his work, is his personality which is identified with the things with which he establishes communication. For a painter it is not only the superficial examination of a thing that he depicts in his work which is important but its transformation which matters a good deal. This transformation apparently takes the form of distortion. Since it appears very easy to do most of the younger painters tend to follow it blindly; they do not realize however that examination of one's own self before following this approach is absolutely necessary.

I am not against modern methods of expression although I am not in favour of all of them. However I strongly feel that it is worthwhile observing the fundamentals of drawing. If you cannot draw things as you see them you cannot obviously draw them as you visualize them. As all forms and figures in a picture are drawn mostly from optical judgment it goes without saying that a so-called artist who cannot draw objects as he perceives them cannot also compose pictures as he visualizes them.

Art never ends only with fundamentals which add weight to the fancies of an artist; and fancies can only become realities when the artist's hand is capable enough to bring them down to earth by ceaseless struggle.

K. K. MENON.